CON TROLL

Written by Paul Kuniholm — 75-Cell Textual Storyboard

1 **PROLOGUE 1/6** *EXT. GOTHAM ROOFTOP — DAY* Drawnode composes a message at his desk, surrounded by surveillance equipment. He ties the note to a carrier pigeon's leg, glancing over his shoulder.	2 **PROLOGUE 2/6** *INT. SAVAGE'S STUDIO — DAY* Tyler Savage, broad-shouldered, welding mask pushed up, reads a pigeon-delivered scroll. Sparks cool on a steel sculpture behind him.	3 **PROLOGUE 3/6** *INT. SAVAGE'S STUDIO — CONTINUOUS* A feral cat explodes through the open window, pins the pigeon, delivers a killing bite. Savage's thick eyebrows rise. The cat vanishes.	4 **PROLOGUE 4/6** *INT. RESIDENCY JURY ROOM — DAY* Wynfert — soft, pasty, prune-danish energy — schmoozes jurors. Fatreau lurks nearby. Nepotism hangs in the air like bad cologne.	5 **PROLOGUE 5/6** *INT. RESIDENCY JURY ROOM — LATER* Savage's portfolio lands on the table. The jurors lean in, then lean back, impressed. Wynfert's smile falters.
6 **PROLOGUE 6/6** *INT. RESIDENCY — ANNOUNCEMENT* The verdict: Savage wins the residency. Life is cheap in the animal world. The game has begun.	7 **SCENE 1 — 1/8** *EXT. ISLAND CITY STREET — DAY* Savage rolls into Island City with a duffel bag and sculptor's hands. The skyline is narrow, architectural, stacked.	8 **SCENE 1 — 2/8** *EXT. NARROW ALLEY — CONTINUOUS* Tamantha slides out of a tight cleft between buildings — vape pen in hand, credentials dangling. Art therapist. Eye contact is electric.	9 **SCENE 1 — 3/8** *EXT. NARROW ALLEY — CONTINUOUS* She exhales a cloud, denouncing harmful inhalations mid-puff. Savage notes the irony. She beckons. He follows.	10 **SCENE 1 — 4/8** *INT. TAMANTHA'S BILLET — NIGHT* The two slip hand in hand through the architectural cleft. Night passes fitfully. Close on: tangled shadows on the wall.
11 **SCENE 1 — 5/8** *EXT. ISLAND CITY MUSEUMS — MORNING* Savage and Tamantha pose in front of museum facades, phones raised, populating their social handles with evidence of culture.	12 **SCENE 1 — 6/8** *EXT. MAY KIN BISUS BAKERY — DAY* They find a dumpster behind a bread bakery: MAY KIN BISUS. Savage peers in. A near-perfect loaf stares back.	13 **SCENE 1 — 7/8** *EXT. DUMPSTER — CONTINUOUS* Savage lifts the loaf like treasure. His expression: pure relief. No matter how bad things get, the belly stays full.	14 **SCENE 1 — 8/8** *INT. RESIDENCY — EVENING* Savage settles into his billet. On the windowsill: the salvaged bread. Outside: Island City hums.	15 **SCENE 2 — 1/8** *EXT. CENTRUM FOR ATTIRE — DAY* Wynfert slinks through the garment district, a stolen buttonholer tucked under his arm. He scans the street.
16 **SCENE 2 — 2/8** *EXT. CENTRUM FOR ATTIRE — CONTINUOUS* Fatreau scrambles to cover the machine with a coat in broad daylight. Passers-by stare. Fatreau smiles stiffly.	17 **SCENE 2 — 3/8** *EXT. STREET — CONTINUOUS* Savage and Tamantha spot the pair. A look between them: we follow. They tail Wynfert and Fatreau for dozens of blocks.	18 **SCENE 2 — 4/8** *EXT. SOCRATIC PLAYGROUND — DAY* The thieves arrive at a riverside playground. Children's swings. A Bolex H16 film crew circles three dancers mid-whirl.	19 **SCENE 2 — 5/8** *EXT. PLAYGROUND — CONTINUOUS* Fatreau begins digging a pit near the swings. The buttonholer will be buried here until a fence is found.	20 **SCENE 2 — 6/8** *EXT. PLAYGROUND — CONTINUOUS* Tamantha watches from a bench. She wonders aloud: when does the loanshark arrive? Savage clocks every exit.
21 **SCENE 2 — 7/8** *EXT. PLAYGROUND CURB — CONTINUOUS* A white van with an Armenian diplomatic license plate rolls to a stop. Wynfert steps forward.	22 **SCENE 2 — 8/8** *EXT. PLAYGROUND CURB — CONTINUOUS* The buttonholer slides into the van. A nod. Done. Wynfert pockets something. Fatreau exhales. The van pulls away.	23 **SCENE 3 — 1/9** *EXT. ISLAND CITY STREETS — NIGHT* Savage walks alone in his homemade coat and flightsuit. A rager pulses from a dilapidated exhibition venue up ahead.	24 **SCENE 3 — 2/9** *INT. EXHIBITION VENUE — NIGHT* The crowd is dense, loud, chemically enhanced. Savage scans faces. A leering stalker is already sizing him up from the corner.	25 **SCENE 3 — 3/9** *INT. EXHIBITION VENUE — CONTINUOUS* Drug-augmented wall painting drips down canvases. Savage assesses: pathetic. He turns toward the exit.
26 **SCENE 3 — 4/9** *INT. EXHIBITION VENUE — CONTINUOUS* LaraPa appears. She asks about Savage's coat — the homemade one. He stops. She's the curator type: sharp, appraising.	27 **SCENE 3 — 5/9** *INT. EXHIBITION VENUE — CONTINUOUS* Savage delivers an elevator pitch about his work. LaraPa listens, nods. An invitation forms: Boca Raton. Or Boko Haram. She seems unsure of the difference.	28 **SCENE 3 — 6/9** *INT. EXHIBITION VENUE — CONTINUOUS* LaraPa drops her voice. The stalker lures addicts to paint rooms, then assaults them. He's been doing it for months.	29 **SCENE 3 — 7/9** *INT. RESIDENCY — LATER* Savage relays everything to Tamantha. Her face changes. She was one of the stalker's victims. She admits it quietly.	30 **SCENE 3 — 8/9** *INT. RESIDENCY — CONTINUOUS* Tamantha rattles. Then she expires. Gillow weeps in the corner, helpless, his herbs scattered at his feet.
31 **SCENE 3 — 9/9** *EXT. GILLOW'S HERB FARM — DAWN* Gillow is seen placing Tamantha gently into a compost bin. The farm is quiet. The bin lid closes.	32 **SCENE 4 — 1/9** *EXT. RESIDENCY — MORNING* A white van — Armenian diplomatic plates — parks outside. Hakkon emerges, guitar case in one hand, gear bag in the other.	33 **SCENE 4 — 2/9** *EXT. RESIDENCY — CONTINUOUS* Before the driver leaves, Hakkon leans through the window and delivers a sloppy wet kiss. Then schlepps inside.	34 **SCENE 4 — 3/9** *INT. RESIDENCY COMMON ROOM — DAY* Introductions. Hakkon: watercolorist, touring musician, member of BIORX. Her energy fills the room.	35 **SCENE 4 — 4/9** *INT. RESIDENCY COMMON ROOM — CONTINUOUS* Savage talks shop. Hakkon reveals she has a commitment tonight but needs a cover. Savage raises an eyebrow.

36 **SCENE 4 — 5/9** *INT. RESIDENCY COMMON ROOM — CONTINUOUS* Hakkon explains: tonight's BIORX show. Savage agrees to cover. He offers a loaf of dumpster bread in trade. She accepts.	37 **SCENE 4 — 6/9** *INT. BIORX VENUE — BACKSTAGE — NIGHT* Savage is admitted to the BIORX dressing room. The backstage entourage watches with barely concealed envy.	38 **SCENE 4 — 7/9** *INT. BIORX VENUE — BACKSTAGE — CONTINUOUS* Close on: a calendar on the dressing room wall. It is ten days past BIORX's last period. Someone has circled the date.	39 **SCENE 4 — 8/9** *INT. BIORX VENUE — STAGE — NIGHT* Savage performs. The crowd receives him. He inhabits someone else's art for the night — and makes it briefly his own.	40 **SCENE 4 — 9/9** *INT. BIORX VENUE — STAGE — CONTINUOUS* Lights down. Applause. Savage absorbs the moment, knowing it belongs to Hakkon.
41 **SCENE 5 — 1/9** *INT. SUBWAY CAR — NIGHT* Savage rides home after the show. The car sways. He looks up. Across the aisle: Tamantha's face.	42 **SCENE 5 — 2/9** *INT. SUBWAY CAR — CONTINUOUS* But it is not Tamantha. It is her doppelgänger — wearing the exact costume Savage noted on the dancer at the Socratic Playground.	43 **SCENE 5 — 3/9** *INT. SUBWAY CAR — CONTINUOUS* Eye contact. The doppelgänger's lips move. She forms words but makes no sound. Savage rises from his seat.	44 **SCENE 5 — 4/9** *INT. SUBWAY CAR — CONTINUOUS* He moves nearer to hear her. But words are impossible. What they are experiencing cannot be described.	45 **SCENE 5 — 5/9** *INT. SUBWAY CAR — CONTINUOUS* VRtexa intervenes, halting, stepping between them. She knows this doppelgänger — it is her sister.
46 **SCENE 5 — 6/9** *INT. SUBWAY CAR — CONTINUOUS* VRtexa reaches into her handbag. Savage's hand tightens. He suspects a weapon. She pulls out a slip of paper.	47 **SCENE 5 — 7/9** *INT. SUBWAY CAR — CONTINUOUS* It is a bank deposit slip. $200,000. The buttonholer, sold to the Armenian Embassy. Both parties were satisfied.	48 **SCENE 5 — 8/9** *INT. SUBWAY CAR — CONTINUOUS* The Doppelgänger — finding words at last — confirms it. The embassy would earn many times their investment. The machine has a second life.	49 **SCENE 5 — 9/9** *INT. SUBWAY CAR — CONTINUOUS* VRtexa folds the slip away. Savage looks at the Doppelgänger. Tamantha lives in fragments, in strangers who carry her face.	50 **SCENE 6 — 1/10** *INT. ARMENIAN EMBASSY BASEMENT — NIGHT* Wynfert, stake borrowed, sits at a poker table. Cards fall. The hours stack up: 17 of them. His stake barely dented.
51 **SCENE 6 — 2/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* The loanshark arrives. He wants everything. Wynfert's assets. All of it. Now.	52 **SCENE 6 — 3/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* Wynfert pivots. He proposes a dice game. The loanshark, amused by the audacity, agrees. Wynfert's winnings go on the line.	53 **SCENE 6 — 4/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* The dice roll. The room holds its breath. They show victory. Wynfert exhales. The debt is cleared. Miraculous.	54 **SCENE 6 — 5/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* The loanshark collects what is owed. They shake. A corrupt peace descends over the table.	55 **SCENE 6 — 6/10** *INT. ARMENIAN EMBASSY — FLOOR ABOVE — SAME MOMENT* The buttonholer sits on the floor above. It is heavy. Industrial. The floor was not designed for this.
56 **SCENE 6 — 7/10** *INT. ARMENIAN EMBASSY — CONTINUOUS* A groan. A crack. The floor gives way. The buttonholer drops like a verdict.	57 **SCENE 6 — 8/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* The machine crashes through the ceiling and crushes Wynfert and the loanshark simultaneously. Instant. Final. Ironic.	58 **SCENE 6 — 9/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* Dust settles. The poker chips scatter. The stolen buttonholer has become the instrument of its own justice.	59 **SCENE 6 — 10/10** *INT. ARMENIAN EMBASSY BASEMENT — CONTINUOUS* Silence. The debt is paid in a currency no dice game could have predicted.	60 **SCENE 7 — 1/9** *EXT. SUBWAY EXIT — NIGHT* Savage, VRtexa, and the Doppelgänger surface from the subway. The city exhales around them.
61 **SCENE 7 — 2/9** *EXT. ISLAND CITY STREET — NIGHT* They walk without urgency. The city sounds rise: traffic, distant music, the hum of late-night commerce.	62 **SCENE 7 — 3/9** *EXT. ISLAND CITY STREET — CONTINUOUS* Somewhere in a window, a turntable spins. Vinyl. The highest signal-to-noise ratio known to recorded music.	63 **SCENE 7 — 4/9** *EXT. ISLAND CITY STREET — CONTINUOUS* An embarrassment of vinyl riches murmur from the vast citadel of Island City. The three walk through it like a score.	64 **SCENE 7 — 5/9** *EXT. ISLAND CITY STREET — CONTINUOUS* VRtexa glances between her sister and Savage. She reads the situation. Her presence is a complication they don't need.	65 **SCENE 7 — 6/9** *EXT. INTERSECTION — CONTINUOUS* VRtexa stops. She tells them she's heading to her billet. No ceremony. She peels off into the dark.
66 **SCENE 7 — 7/9** *EXT. ISLAND CITY STREET — CONTINUOUS* Savage and the Doppelgänger continue. Their hands find each other. The architectural cleft is ahead.	67 **SCENE 7 — 8/9** *EXT. NARROW ALLEY — CONTINUOUS* They slip through the cleft — the same narrow passage where Tamantha first appeared. The city closes behind them.	68 **SCENE 7 — 9/9** *INT. ARCHITECTURAL CLEFT — CONTINUOUS* Darkness. The sound of the city, muffled. Two silhouettes. Artists, made safe by the sequence of events during the residency.	69 **EPILOGUE 1/7** *INT. RESIDENCY — MORNING* The residency breathes quietly. Morning light through the windows. The surviving artists move through shared spaces.	70 **EPILOGUE 2/7** *INT. RESIDENCY — MORNING* Hakkon returns, watercolor brushes clean, guitar restrung. She finds her dumpster bread — slightly stale — and eats it anyway.
71 **EPILOGUE 3/7** *EXT. GILLOW'S HERB FARM — MORNING* Gillow tends his rows. The compost bin sits quietly at the field's edge. Growth from grief. That is the cycle.	72 **EPILOGUE 4/7** *EXT. ARMENIAN EMBASSY — DAY* A cleanup crew loads rubble into a dumpster. Among the debris: a poker chip, a prune danish, flattened beyond recognition.	73 **EPILOGUE 5/7** *INT. RESIDENCY STUDIO — DAY* Savage is welding again. Sparks fly. The steel takes the shape of something new — something that includes everything that happened.	74 **EPILOGUE 6/7** *INT. RESIDENCY STUDIO — CONTINUOUS* The Doppelgänger watches from the doorway. She carries Tamantha's face and her own story. She says nothing. She doesn't need to.	75 **EPILOGUE 7/7** *INT. RESIDENCY — FINAL FRAME* Wide shot: Island City, seen through the studio window. Vinyl crackles on a distant turntable. End title: CON TROLL.